1-1-1969

The Marian Philatelist, Whole No. 40

A. S. Horn
W. J. Hoffman

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The first issue of "The Marian Philatelist" for the year of 1969 offers me the opportunity of sending my greetings to all our readers. May the New Year bring you continued health and happiness, and a deeper appreciation of your hobby. This also affords me an occasion to congratulate our editor, Mr. Hoffman, for his tireless zeal in producing our bi-monthly paper and to thank him for all the time he has spent to make this project possible.

FATHER HORN, Chairman

NEW ISSUES

ANDORRE (French Adm.): Set of 3 stamps issued October 14, 1968, reproducing 16th c. frescoes in the Maison des Valles.

0.30 (Class 2) - Depicts the 6th Station of the Cross - Veronica Wipes the Face of Jesus. Standing behind the kneeling Veronica is the SORROWFUL MOTHER.

0.60 (Class 2) - CRUCIFIXION. Jesus hangs on the cross. Longinus has just pierced the heart and blood and water gush forth. On the left in the group of women stands the SORROWFUL MOTHER. At bottom right soldiers cast lots and at top left are seen the lances of the soldiers.

Illustrations and article on the above two stamps on page 12.

The 0.25 value stamp depicts "Scourging at the Pillar" on the left and "Crowning with Thorns" on the right.


15c (Class 2) - NATIVITY.
50c (Class 2) - FLIGHT INTO EGYPT.

Remaining 3 stamps show the "Wise Men," the "Shepherds," and the "Magi Presenting Gifts."

AUSTRIA: (Class 2). Christmas stamp, 2 schilling value, released November 29, 1968. The stamp also commemorates the 150th anniversary of the composing of "Silent Night" by Franz Gruber. Commemoration in wording across the top of the stamp. Design presents the CRECHE from the Memorial Chapel at Oberndorf-Salzburg. Special first day cancellation also commemorates the occasion; see Austria #55 at Ried, and #56 at Linz.

BELGIUM: (Class 2). Christmas stamp, 1F value, issued December 8, 1968. The design by M. L. Verstraete. Jozef Peeters, Bevel, Belgium, tells us the design represents Christmas in a symbolic manner. The candle is the "light" wherein are seen the VIRGIN AND CHILD, the Christian symbols of the Feast. Encircling the flame is a wreath of light in lace, the lace representing a Belgian handicraft of art. A special cancellation used at Antwerp for first day of issue; see Belgium #60 on page 6.

CANADA: (Class 1). An additional Christmas stamp having a 6c value issued November 15, 1968. Design depicts Eskimo carving of MOTHER AND CHILD by Munamee of Cape Dorset, Baffin Islands, and was presented to Queen Elizabeth when she visited Canada in 1951. The 5c value written up in the November 1, 1968 issue. It is questionable that these two stamps depict the MADONNA AND CHILD. We are listing them for those collectors who wish to include them in their collections.

CAYMAN ISLANDS: The first Christmas stamps issued by this British Colony released November 18, 1968, consisting of 6 stamps of 2 designs.
1d, 8d, 2/ (Class 2) - ADORATION OF THE SHEPHERDS by Rembrandt. Original in the London National Gallery. This work also seen on a 1960 Christmas Stamp of New Zealand, Sc. 353.

1/4d, 6d, 1'3 (Class 2) - ADORATION OF THE SHEPHERDS attributed to Rembrandt's pupil, Barret Fabricius (1624-1673). Original in the London National Gallery.

CZECHOSLOVAKIA: Announced as a November 1968 release, series of stamps on "Art from 16th through 20th centuries by Czech and Slovak artists. The 3 Kcs. value is to show a MADONNA AND CHILD detail from the altar in St. James Church, Levoca, by Master Paul. Altar dates to c.1518 and was considered to be the greatest work of art in European area at the time. Stamps not available when we went to press; will be illustrated in the March issue.

COOK ISLANDS: A 5-stamp Christmas issue plus sheet of the five stamps and one of Queen Elizabeth, released December 2, 1968. The stamps depict Renaissance paintings, and the border on the sheet is from a medieval manuscript. Stamps not available, but values and designs as follows:

1c (Class 1) - VIRGIN AND CHILD detail from Titian's painting "Madonna and Child with SS. Ulfus and Bridget." Original in the Prado.

4c (Class 2) - HOLY FAMILY WITH THE LAMB by Raphael. Original in the Prado. Same design seen on the B/0.21 value of the January 1968 Panama issue; see article on page 42 of May 1, 1968 issue.

10c (Class 1,5) - OUR LADY OF THE ROSARY by Murillo. Original in the Prado. Same design is seen on the 50 centimos value in Spain's 1960 Stamp Day issue honoring Murillo (Sc. 923). We have seen this painting referred to as "Virgin of the Rosary" and "Virgin of the Chaplet," however, we believe it should be identified as "Our Lady of the Rosary." Picture obtains its name from the rosary prominently displayed in the painting.

20c (Class 2) - ADORATION OF THE KINGS by Hans Memling. Original in the Prado. Design depicts the central panel of a triptych painted c.1470. It came to the Prado in 1847. It belonged to Charles V and was kept by him at the Ateca Castle near Aranjuez.

30c (Class 2) - MADONNA AND CHILD detail from the "Adoration of the Magi" by Domenico Ghirlandaio (1449-94). Original painted in 1487 and is in the Ufizzi, Florence.

DAHOMEY: A 4-stamp set depicts works of contemporary artist Foujita. Exact date of issue not known.

30F (Class 2) - NATIVITY

70F (Class 1) - ANNUNCIATION

100F (Class 1) - MADONNA AND CHILD

200F (non-Marian) - Baptism of Christ

Foujita was born in Tokyo on November 27, 1886, and given the name of Tsugouhara. He studied at the Imperial School in Tokyo. He came to London in 1912, and his first showing in Paris in 1917 was a great success. His paintings reflect a combination of East-West influences. He considers himself a "convert of the Virgin and Child." In June of 1959 he was baptized in Rheims Cathedral and took the Christian name of "Leonard" after Leonardo da Vinci. Location of the paintings unknown. He died in Paris recently.

GIBRALTAR: (Class 1). A 2-stamp Christmas issue released November 1, 1968, with values of 4d and 9d.

The 9d value depicts the VIRGIN AND CHILD WITH LAMB. Designs are by F. Ryman, and stamps printed on CA block watermarked paper.

Shepherds and the Star of Bethlehem are seen on the 4d value.

GRENADA: A 4-stamp Christmas issue released December 3, 1968. Stamps not available at present but designs as follows:
5¢ (Class 2) - ADORATION OF THE MAGI by Paolo Veronese (1528-88), also known as "Paulo Cagliari." Original in the London National Gallery.

15¢ (Class 1) - MADONNA AND CHILD WITH ST. JOHN AND ST. CATHERINE, by Titian. Original in the London National Gallery.


$1 (Class 2) - A WARRIOR ADORING THE INFANT JESUS. Original in the National Gallery, London. Father Horn tells us the painting was formerly attributed to Catena, but now is designated as by Palma Vecchio (1480-1528). On the left the seated VIRGIN, supports the Child on her knee. Behind her stands St. Joseph. A knight kneels in adoration, on the right.

MALAWI: A 4-stamp Christmas issue released November 6, 1968. Illustrations and article on page 11. Designs as follows:

4d (Class 2) - NATIVITY by Piero della Francesca. Original in the London National Gallery. Almost the entire painting is reproduced on the stamp.

9d (Class 2) - ADORATION OF THE SHEPHERDS by Murillo. Original in the Wallace Collection, London.

1/6 (Class 2) - ADORATION OF THE SHEPHERDS by Guido Reni. Original in the London National Gallery.


MONGOLIA: Reported as being issued in November 1968, set of 7 stamps plus sheet depicting famous paintings of European masters, a UNESCO set. The Madonna appears on the following:

5 mung (Class 1) - MADONNA AND CHILD, oil on wood by Giovanni Boltraffio (1467-1516).

15 mung (Class 1) - MADONNA AND CHILD WITH ST. ANNE, oil on wood, by Girolano Macchietti (1535-92).

Paintings reported to be in the Budapest Fine Arts Museum.

MONTserrat: A 4-stamp Christmas issue. Was to have been released in October, but late information indicates issue date as December 16, 1968. The two designs reproduce famous religious paintings, and are as follows:

5¢, 25¢ (Class 2) - THE TWO TRINITIES, Titian.

This masterpiece also on the 1965 Christmas stamp of New Zealand, Scott 374; see article on page 83, November 1, 1965 issue. Original in the London National Gallery.


NICARAGUA: Four stamps of the Religious Paintings issue released July 22, 1968 (see pgs. 57-58, September 1, 1968), were overprinted in October 1968. Overprinting reads: "Visita de S.S.Paulo VI - C.E.de Bogota - 1968." The "C.E." stands for Eucharistic Congress. The four values overprinted were: 10 cts (Class 2) - CRUCIFIXION by Fra Angelico; 15 cts (Class 2) - detail VIRGIN AND CHRIST from Michelangelo's "Last Judgment," 35 cts (Class 1) - MADONNA AND CHILD WITH ST. JOHN (The Beautiful Gardener), by Raphael; and the 2¢ (Class 2m) - EL ESPOLIO by El Greco.

NICARAGUA: (Class 5m). Scott 841 issued November 22, 1962, depicting the Arms of Rivas, and containing an AM MONOGRAM, has been overprinted RESELLO and surcharged, new value being C50.09. Exact date of overprinting not known.

ST. KITTS-NEVIS-ANGUILLA: A 4-stamp Christmas issue released November 27, 1968. Two designs on the four stamps, as follows:
12c, 40c (Class 2) MYSTICAL NATIVITY by Botticelli with only the "Nativity" detail reproduced. The entire painting is seen on a December 1966 Panama issue, (see page 25, March 1, 1967), and an enlargement of the "Nativity" detail is seen on a January 1968 Paraguay issue (see pg. 40, May 1, 1968).

25c, 50c (Class 2) - ADORATION OF THE MAGI by Rubens. This appears to be the painting which was sold by Sotheby's in 1959 for the sum of $770,000 when the estate of the Duke of Westminster sold some of its art items. Present location of the painting unknown. This assertion based on a magazine article which was accompanied by a picture of the work, and the design on the stamp appears to be identical.

As a point of interest, Britain does not recognize the Anguilla Government which issued the stamp on page 1.

ST. LUCIA: A 4-stamp Christmas issue released October 17, 1968, two designs, as follows:

10c, 35c (Class 1), VIRGIN AND CHILD by Murillo. Original in the Pitti Palace, Florence. The same design is seen on a May 1967 issue by Ecuador; see page 85, November 1, 1967.

5c, 25c (Class 1) - VIRGIN AND CHILD IN GLORY - LA VIERCE COUPEE, by Murillo. Original in the Walker Gallery, Liverpool. Illustration and article on page 8.

SPAIN: Monastery set of 3 values issued November 25, 1968. This year's release honors the MONASTERY OF SANTA MARIA DEL PARRAL, Segovia. Designs and values as follows:

1,50 (Class 8) - Principal entrance.
3,50 (Class 8) - Courtyard.
6 ptas(Class 1) - OUR LADY OF THE PARRAL, an altarpiece in the Monastery.

Illustrations and data extracted from material supplied by Dr. Antonio Linage, Salamanca, on page 13. "Parral" translates as "vine abounding in shoots," and also pertains to "vine culture."

SPAIN: (Class 1). A 1,50 ptas. Christmas issue released December 3, 1968. Design depicts NATIVITY by Federico Fiori da Urbino Barocci. The original is in the Prado, Madrid. It is a canvas measuring 52-3/4" x 41-3/8". Same design is seen on G0.10 value in the set issued by Paraguay March 10, 1967. See article on page 58, July 1, 1967 issue.

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KATHIRI STATE OF SEIYUN: Stamp is illustrated on page 70 of the November 1, 1968 issue, and Church was identified as "Basilica Sanctuary of The Madonna del Sasso" on Lake Como. We regret being in error on the identification. It may be the "Sanctuary of the Madonna del Sasso" at Orselina, Locarno, Lake Maggiore," however, research will continue to identify the church.

PATRONIZE OUR ADVERTISERS
We invite members to send in articles of interest and share their findings with members.
ADDITIONAL NEW LISTINGS

The following new issue stamps were received too late to be illustrated in this issue; will be included in the March issue. Illustrations for Dominica and Togo, supplied by the Postal Administrations, were loaned to us by Waller A. Sager, Editor of the COROS CHRONICLE.

AUSTRIA: (Class 1). Set of 6 stamps, all with 2 sch. value, depicting Baroque frescoes; exact date of issue not known at present. One of the stamps depicts THE VIRGIN'S TRANSFIGURATION by Franz Anton Maulbertsch. Joseph Aumann, Vienna writes us the design portrays a detail from the cupola's frescoe in the choir of the Basilica of Maria Treu (Espousal of Mary), in Vienna's 8th District (Church of the Piarist Fathers.) Frescoe painted in 1752.

DOMINICA: Set of 4 stamps issued for Christmas depicting Famous Madonnas. Borders on the stamps and sheet designed by L. G. Varsahelyi of Great Britain. Each stamp also bears the Royal Cipher of Queen Elizabeth II.

5¢ (Class 1) - THE SMALL COWPER MADONNA by Raphael. Original in the National Gallery of Art, Washington, D.C.

12¢ (Class 1) - MADONNA OF THE CHAIR by Raphael. Original in the Pitti Palace, Florence.

24¢ (Class 1) - MADONNA AND CHILD, 16th century Italo-Byzantine style. No further information at present.

$1.20 (Class 1) - MADONNA AND CHILD, 13th century Byzantine School. No further information at present.

HUNGARY: A 7-stamp release, exact date unknown at present. Designs depict famous masterpieces. The Madonna is seen on the following values:

40F (Class 1) - THE ESTERHAZY MADONNA by Raphael. Entire painting seen on stamp. The original in the Budapest Museum of Fine Arts.

60F (Class 1) - ANNUNCIATION by Bernardo Strozzi. No further details available at present.

TOGO: A 4-stamp Christmas issue with souvenir sheet which contains the 60F and 90F values, released December 28, 1968. Designs depict the "Nativity" theme.

15F (Class 2) - ADORATION OF THE SHEPHERDS by Giorgione (1477-1510). Original in the National Gallery of Art, Washington, D.C.

20F (Class 2) - ADORATION OF THE MAGI by Pieter Bruegel (1525-69). Original in the London National Gallery. Also on 60F airmail value.

30F (Class 2) - ADORATION OF THE MAGI by Botticelli. Original in the National Gallery, Washington, D.C.

45F (Class 2) - ADORATION OF THE MAGI by Albrecht Durer. Original in the Uffizi, Florence. Also on 90F airmail value.

Togo is on the "tread with caution" list.

VENEZUELA: Single Christmas stamp having a 0.40 airmail value. Exact issue date unknown at present. Design depicts THE HOLY FAMILY by Francisco Jose De Lerma - 1719.

BOTSWANA: A 4-stamp Christmas issue released November 11, 1968, same design on four stamps. The Crown Agents Stamp News states: "...With the Star of Bethlehem as their guiding light, Mary, Joseph and the New Born find refuge ..."
This may be a portrayal of the Holy Family in native setting and dress. Does anyone have additional information?

NEW LISTINGS

ICELAND: (Class 8m). Two stamp set issued August 16, 1961 (Sc. 338, 339). The big tower to the left of ship's mast is that of Basilica of Notre Dame of Boulogne.

FRANCE: (Class 8m). Released July 8, 1967. The 95c value shows view of Boulogne-sur-mer. The dome and twin spires belong to the BASILICA OF NOTRE DAME OF BOULOGNE. Built in 1886 and is famous pilgrimage church. Basilica built on site of ancient sanctuaries destroyed by fires, wars and revolution. The cult of "Our Lady of Boulogne" dates to 636 and is commemorated annually on the second Sunday following the Feast of The Assumption with a religious procession through a city bedecked with flags and flowers. The inhabitants refer to the church as "Basilica of Notre Dame and St. Joseph." Our thanks to Jozef Peeters, Bevel, Belgium, for assistance in confirming our identification.

ITALY & TRIESTE(Zone A): (Class 5). Another issue can be added to a collection of Rosary on Stamps. Father Guy Nugnes, Port Arthur, Canada, called our attention to an issue of Italy (Sc. 612, M1. 874, YT 640, G.C404), depicting Cardinal Massaia. Stamp issued November 21, 1952. A rosary hangs from the cincture on the left side. The stamp was overprinted AMG FTT for Trieste (Zone A) (Sc.156,M1.191, YT152, G.C109).

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

55. Ried, November 29, 1968. MADONNA WITH INFANT BABE IN MANGER. "Stamp Exhibition—World Union St. Gabriel—November 29, 1968-4910 Ried District." Within the circle "150th Anniversary of Silent Night, Holy Night, 29 November 1968." Figures taken from the Oberndorf Creche dating to 1818. Used as first day cancel for Austria's Christmas Stamp which also commemorates the Hymn. Ried is where Franz Gruber lived when he composed this lovely traditional Christmas hymn.

56. Linz, December 7, 1968. CRECHE FROM ST-POLTEN CATHEDRAL, LINZ. "Stamp show-4010 Linz-7 December, 1968." "150th Anniversary Silent Night." Cancellation used for stamp exhibition at Linz in conjunction with the anniversary celebration.

BELGIUM:


FRANCE:


58. Strasbourg-Gare, periodically from July 28 1964 to September 15, 1962. NOTRE DAME CATHEDRAL. "European Fair, Strasbourg, September." Regular meter cancel.


60. Notre-Dame-de-Bellecombe, 1968. CHURCH OF OUR LADY. "Notre Dame de Bellecombe, Holidays of sun, summer-winter." Regular meter cancel.

61. Saint-Cast, April 12, 1960/68. ORATORY SURMOUNTED BY IMAGE OF NOTRE DAME DE LA GARDE. "Saint-Cast, landscapes, yachting, beaches, tennis, golf." Regular meter cancel.


63. Villefranche-de-Rovergue, 1968. OUR LADY COLLEGIAL CHURCH. "Villefranche-de-Rovergue, a Museum in opened sky." Regular meter cancel.


66. Strasbourg-Gare, October 31, 1962-1968. NOTRE DAME CATHEDRAL. "European Fair,
Strasbourg, and ..(date of fair) .... see following note.

(a) September 5-16, 1963  (d) Sept. 1-12, 1966
(b) " 3-14, 1964  (e) " 7-18, 1967
(c) " 2-13, 1965  (f) " 5-16, 1968

ITALY:

POLAND:

6. Cracow, October 6, 1968. ST. MARY'S CHURCH. "75 Years of Polish Philately - Cracow - General Polish Philatelic Exhibition - 6 October 1968 - Cracow 1."

PORTUGAL:


(a) Austria #55
(b) Belgium #60
(c) Portugal #19
ST. LUCIA: VIRGIN AND CHILD IN GLORY, Murillo (La Vierge Coupée)- Oct. 17, 1968

Seen on the 5c and 25c values in this Christmas issue is a Murillo work entitled VIRGIN AND CHILD IN GLORY, also called "La Vierge Coupée." The original, an oil canvas measuring 94 x 67 inches, was acquired by the Walker Art Gallery, Liverpool, in 1953. Only the upper two-thirds of the painting is reproduced on the stamps; the lower portion with the clouds and cherubs is not shown.

The Virgin is one of beauty and dignity, holding the Christ Child in her arms; both look directly at the viewer. On the stamp the hair of the Virgin and Child are reddish, however, on the original the Virgin's hair is dark and the Infant's is light.

This is considered a rare subject in Murillo's work, but is clearly related to "The Immaculate Conception," which theme he painted by the dozen. It was originally an altarpiece in the Archiepiscopal Palace, Seville. The top half was cut out, leaving only the bottom portion for collector Marechal Soult to acquire. The two halves were reunited in England in 1864 after the sale by the Soult heirs.

PARAGUAY: MADONNA OF THE CHAIR, by Raphael September 25, 1968 Issue

This series of stamps is inscribed "Centenary of the National Epic Poem" and "39th International Eucharistic Congress," the latter held at Bogota, Colombia, in August 1968. The G18.15 airmail value depicts one of the best known of Raphael's works, THE MADONNA OF THE CHAIR. The original is a circular wood panel, 29 inches in diameter, painted c.1516, and now in the Pitti Palace, Florence. No other picture painted by Raphael has become so universally popular, or so well known, and so often reproduced.

The seated Madonna expresses a tender relationship between Mother and Child. The Child St. John is on the right, absorbed by the spirit of love thus expressed. This is a portrayal of a Florentine mother of the period who found great joy in motherhood. The work expresses Raphael's talent in colors and skin tones. The Virgin's head covering is yellow with stripes of various colors. The shawl is brown with green, red and yellow embroidery. The sleeves are red, and the cloak is blue. The tunic Jesus wears is yellow.

The picture became part of the Medici collection soon after Raphael's death. It was transferred to the Pitti Palace during first part of the 18th century.

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ANDORRA--1964, Red Cross, imperf. (Bl) ........................................ $  2.00
   Ditto--Die Proof (18 exist) ................................................. P.O.R.
BELGIUM--Orval Sheet, overprint, inverted ........................................ P.O.R.
DAHOMEY--1967, Crucifixion, 70F, imperf-trial color ......................... $  3.50
   Ditto--original sheet of 25 with 4 multicolor ................................ P.O.R.
   Ditto--Die Proofs (18 exist) ................................................ P.O.R.
MONACO--1958, 1F imperf-trial color (412) ....................................... $  3.00
   Ditto--original sheet of 30, scarce ........................................ P.O.R.
   Triptych--multicolor, imperf-trial color, scarce (418a) ................... P.O.R.
   1966--Nativity, imperf-trial color (630) ..................................... $  6.00
PARAGUAY--1946, surch. 5c in RED, on reg.cover, scarce (431/4) .......... $  29.50
PLESKAU--1942, 60h, used ............................................................ $  6.00
   Ditto --imperf ................................................................. $  9.00
SPAIN--1936, Barcelona, Postage 2v cpt ......................................... $  3.75
   Ditto--in one pair, scarce ..................................................... $ 14.50
   Ditto--AIR, 3v cpt ............................................................. $ 14.00
   Ditto--pairs, se tenant, diff. types ......................................... P.O.R.
Epila Sheet--blue-red on reg. cover .............................................. $  8.75
   Ditto--green-brown on reg. cover ............................................ $  9.75
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CONGRATULATIONS TO: Ed Polodna, La Crosse, Wisconsin, President of COROS, who has been elected a Vice President of the World Union of St. Gabriel at its recent meeting in Zurich.

To Agustin Coronado, G., Mexico City, for receiving a Silver Medal at EFIMEX for his exhibit of "Marian Philately."


And to Marshall H. Williams for his continued contribution, financial and advertising, to our endeavor. Mr. Williams contributed $25 to help in the underwriting of our publication.

Mr. Eduard Kall, 405 MOENCHENGLADBACH, Schillerstrasse 51, GERMANY, has been given the task of spreading the idea of the World Union of St. Gabriel and Religious Philately through Africa. Anyone having used or unused stamps, and wishing to propagate Religious Philately, should send these stamps to Mr. Kall; they will be used to initiate beginning collectors. He is also interested in receiving names and addresses of collectors in Africa with whom members may be acquainted, or students of African countries studying in the U.S., or philatelic periodicals published in Africa, or members of Religious Orders, or Missionaries of various faiths, who labor in the African field, or persons who may be working in African nations on social or other levels.

1968 NOJEX AND COROS AWARDS

The COROS section was comprised of 33 exhibitors showing 94 frames. Our CONGRATULATIONS to the following winners:

NOJEX AWARDS

Trophy R. Oesch Architectural Forms of the Christian Church
W. J. Hoffman Blessed Virgin in Philately
Silver A. D. Solczanyk Virgin Mary on Stamps of Middle Europe
A. W. Clinton, Jr. She Who is Known by Many Titles, Many Applications
H. F. Zebrowski Castles of the Queen
Bronze W. A. Sager Martin Luther
K. M. Berry Litany of the Saints
W. A. Sager Monuments of Nubia
Jane Kranke Saints on Stamps
T. Rizzo Queen of Heaven
Brother Malachy Madonna Cancellations

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Fr. Wisniewski Trophy A. W. Clinton, Jr. She Who is Known by Many Titles, Many Applications
Marian Trophy H. F. Zebrowski Castles of the Queen
Brother Malachy Madonna Cancellations
Marian Second A. D. Solczanyk Virgin Mary Cancellations
W. J. Hoffman Madonna on Spain
Barbara Mueller Award W. A. Sager Martin Luther in Philately
Apfelbaum Award F. L. Mohler, Jr. Vatican Mint Stamps

NEW JERSEY—NEW YORK CHAPTER AWARDS

Gold Jane Kranke Saints on Stamps
W. A. Sager Martin Luther
Silver Mrs. Hensalin Story of the Reformation
K. M. Berry Litany of the Saints
Bronze W. A. Sager Monuments of Nubia
A. D. Solczanyk Virgin Mary on Stamps of Middle Europe

BOLIVIA: Another stamp can be added to the topic "Rosary on Stamps." The Virgin of Catoca, seen on Sc. C231, Mi. 661, YT 212, Gib. 726, issued March 21, 1962, wears a rosary around her neck. See article on page 77, November 1, 1964 issue.

THE MARIAN PHILATELIST

-10-

January 1, 1969
NATIVITY, by Piero della Francesca. The 4d value reproduces almost in entirety a work by Italian Renaissance painter, Piero della Francesca (1416?–1492). His given name was Piero di Benedetto de' Franceschi. The original, a panel measuring 49 x 48 inches, is in the London National Gallery, coming there in 1874. It is believed to have been painted after 1475.

In this work the artist paints a "Christmas Day" rather than a "Christmas Eve," for on Christmas Day voices ring out with "Alleluias." The small Infant lies upon a portion of the Virgin's mantle. His arms are outstretched. The Virgin is absorbed with the miracle of the Christ Child before her as she listens to the Angelic serenade. St. Joseph, on the right, sits upon the donkey's saddle, also absorbed in the heavenly music. Behind him stand two shepherds, one with hand raised to the Heaven, as if indicating the manner in which the news of the Saviour's birth reached them on Christmas Eve.

On the left is an Angelic quintet consisting of two lute players and three vocalists. They stand quite formally as they play and sing for the Infant Babe. Behind the angels are the ox and ass, and if you look closely you will see that the ass has joined the choir with his braying. The scene is placed in front of a decrepit wall of what perhaps at one time had been a shed. The background landscape is that of San Sepolcro, where Francesca was born.

The artist received his first commission in 1445. About 1448 he met Roger Van der Weyden and some of the Dutch influence is seen in his works after this meeting. Francesca was a man given to religious meditation, and this aspect of his personal character is reflected in his religious paintings.

ADORATION OF THE SHEPHERDS, by Murillo. The original of the stamp design seen on the 9d value is in the Wallace Collection, London. Additional details are not available at present, but it would seem that only the central portion of the painting is reproduced on the stamp.

The Infant Babe lies in a manger filled with straw and covered with a swaddling cloth. The lovely Virgin kneels on the right, presenting the Infant Jesus to the adoring shepherds. St. Joseph stands behind the lower portion is visible on the stamp.

ADORATION OF THE SHEPHERDS, by Guido Reni. Only the central portion of the painting is seen on the 1/6 value stamp. The original is in the London National Gallery. No further information is available at this time.

The scene is one of majestic tenderness. The young and lovely Virgin presents the radiant Infant Jesus to the Shepherds. His eyes are looking upward, at the angelic cherubs hovering above, but this portion is not included in the stamp design. St. Joseph is seated on the right, hands clasped in prayer. Light from the Infant Jesus illuminates the face of the Virgin and is reflected on the faces of the Shepherds.

NATIVITY WITH GOD THE FATHER AND THE HOLY GHOST, by Pittoni. The 3/ value stamp reproduces a unique portrayal of "The Nativity." About two-thirds of the painting is seen on the stamp. The original, a canvas measuring 88.5 x 62.8 inches, came to the London National Gallery in 1958.

This is no traditional Nativity, although the Infant lies upon a straw-filled manger. This is a Trinity, for God the Father, escorted by angels and behind a huge blue cloud, hovers above the manger bestowing a blessing upon His Divine Son. The Virgin kneels on the right, as though presenting the Divine Child to His Heavenly Father. St. Joseph is on the left. The painting presents the full Baroque period where color and light were of first importance.

Giovanni Battista Pittoni (1687–1767), called "il Giovane," was born in Venice into an artistic family. His uncle, Francesco Pittoni, served as teacher to the budding artist. He worked...
in the Tiepolo style, and succeeded Tiepolo as president of the Venetian Academy. He traveled and worked in Spain, France, Poland, Italy and Russia.

ANDORRE (French Adm.): 16th CENTURY FRESCOES, MAISON DES VALLES - Issued Oct. 14, 1968

A 3-stamp set issued to depict additional frescoes from the Maison des Valles. This is the second such issue, the first one being released in September 1967 (see page 75, November 1, 1967).

The 0.30 value depicts the Sixth Station of the Cross where Veronica, moved by compassion in seeing blood and sweat disfigure the face of Jesus, offered Him a cloth. He imprinted His sacred face upon the cloth and returned it to her. The SORROWFUL MOTHER stands at the left, robed in black. St. Veronica kneels as she offers the cloth to Jesus. Behind Jesus stands a soldier with upraised arm in the motion in bringing it down once more upon Jesus. The two soldiers on the right seem impatient at the delay; one blows a ram's horn as if to hurry the participants forward, and the other somewhat irritated at the delay.

The 0.60 value reproduces the scene on Calvary. Jesus hangs on the cross between the two thieves; one's face is at peace, while the other's is full of anger. Longinus, astride his white horse, has just plunged the spear into Jesus' heart, and blood and water gush forth. Soldiers at bottom right cast lots for Jesus' robe. At top left are seen the lances of the Roman soldiers who accompanied the journey to Calvary. The SORROWFUL MOTHER is on the left with the group of women, in complete anguish as she watches the last indignity inflicted upon her Divine Son.

The Maison des Valles is a lovely old stone building with four turrets. The arms of Andorra are carved above the doorway, and the door must be opened by an enormous medieval key which is almost too heavy to lift. In this building gather the representatives of the various districts. Each one wears a medallion on a ribbon around his neck. On one side of the Medallion is an image of Our Lady Patroness of the country, and on the other side the arms of the district represented.

THE MADONNA OF THE GOLDFINCH, by Tiepolo

Florence Turvery Reeves

Commemorating the 39th International Eucharistic Congress held at Bogota, Colombia, in August 1968, Paraguay issued a sheet containing two stamps, one of which pictures THE MADONNA OF THE GOLDFINCH by Giovanni Battista Tiepolo (1696-1770). The original is a canvas, 24-1/2 x 29-1/2 inches, in the Kress Collection, National Gallery, Washington, D. C.

At first glance this Madonna and Child are so human, natural and realistic, we have the impression that it must have been done by an artist of today. But Tiepolo lived in the Venice of the 18th century and even though it was a city of wealth and gaiety, people were living in the afterglow of what we would call "the good old times." Tiepolo was a brilliant draughtsman and could represent the human figure in any position at any angle and make it appear easy, light, airy. His decorative works are on the walls and ceilings of palaces, churches, and public buildings in Venice, Italy, Germany and Spain. Tiepolo was the last of the great Venetian artists and he was the last of the great religious painters as well. Since his time artists have seldom created great and lasting devotional paintings.

One is immediately struck by the modern look of both Mother and Child. Most noteworthy is the modern distortion in the size of the Infant Child so that He is presented to us much more forcefully than His Mother. The spiritual quality seems to have been sacrificed to this distortion and made to reside in the face of the Mother. Her full lips and lowered eyes show she understood all too well the future of this Child. She can scarcely keep back the tears. It would appear that her eyelids are lowered purposely as though she were aware of our presence or that of some other spectator. This self-conscious attitude is in direct con-
trast to the work of the great masters of the early Renaissance, and indicates the decline in religious art.

Birds in the Egyptian hieroglyphics signify the soul of man. This idea was taken over in Christian art, and in the very old pictures, the bird in the hand of the Child signified the soul, or the spiritual as opposed to the material. As religious art declined, various animals were introduced, and the bird, like the others, came to be merely ornamental.

The physical beauty of these figures is paramount. The Madonna is becomingly reserved and detached as she presents her Child for our contemplation and worship. The beauty of the figures and the resplendent color of the original partially redeem this from too much secularism and wordliness.

(The above article appeared in Volume LX No. 3, 1950 issue of the A.M.E. Zion Quarterly Review; it is reprinted here and with Mrs. Reeves’ permission some additional data has been added).

SPAIN: MONASTERY OF SANTA MARIA DEL PARRAL and OUR LADY OF THE PARRAL - Issued Nov. 25, 1968

Spain has issued with general regularity series of stamps depicting various Monasteries. This year’s issue, a set of three values, released November 25, 1968, honors the MONASTERY OF SANTA MARIA DEL PARRAL, located on the banks of the Eresma River, Segovia. The area is luxuriant and an oasis in the aridity of Castilla. Nearby are orchards and vegetable gardens.

The 1,50 ptas value presents a view of the principal entrance to the Monastery. The restored facade, severe in style, is the work of architect Guas. The escutcheons of the Marquis de Villena were wrought by Francisco Sanchez.

The 3,50 ptas value shows an angle of the courtyard, just below the tower. The austere arcades remove it from the proper Gothic style.

The image of OUR LADY OF THE PARRAL, seen on the 6 ptas value, occupies the center of the main altar. As one can see by the stamp, this image of Our Lady seated on a throne and holding the Child in her arms, is clearly Baroque in style. The folds of her robes are splendid.

The main altar is a monumental work done by various artists who were summoned in 1528. The sculptors were Juan Rodriguez, Blas Hernandez, and Jeronimo Pellicer; the painter was Francisco Gonzalez; the gilder was Diego de Urbina. Flanking the retablo are the crypts of the Marquis de Villena.

A hermitage of Our Lady of the Parral was located on the site where the Monastery stands, but it cannot be established with any degree of accuracy just when it was erected. The basis for this title was the existence in the area of a vineyard, and Fray Jose de Siguencia wrote of having eaten its grapes.

In 1447 the Marquis de Villena, Don Juan Pacheco, a favorite of the future King Henry IV, was challenged to a duel to be fought near the Hermitage. When he arrived, he found not one but three enemies, and through strategy overcame them and became the victor. In thanksgiving he promised to transform the Hermitage to a more edifying structure. The future Henry IV aided the Marquis in this project, and due to this immense help it should be said that the founding of the Monastery be attributed to the King. Work was begun in 1459, and the turret was completed in 1529. The Monastery was given into the care of the Hieronymites, a religious order founded in Spain in the 14th century. The monks were expelled in 1835, returning approximately a century later. The Parral was the cradle of the restoration of the extinct order. (Extracted from data supplied by Dr. Antonio Linage, Salamanca, Spain).

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THE MARIAN PHILATELIST  -13-  January 1, 1969
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First a correction. The price is $10. (Not $15.) postpaid in the United States and Canada.

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